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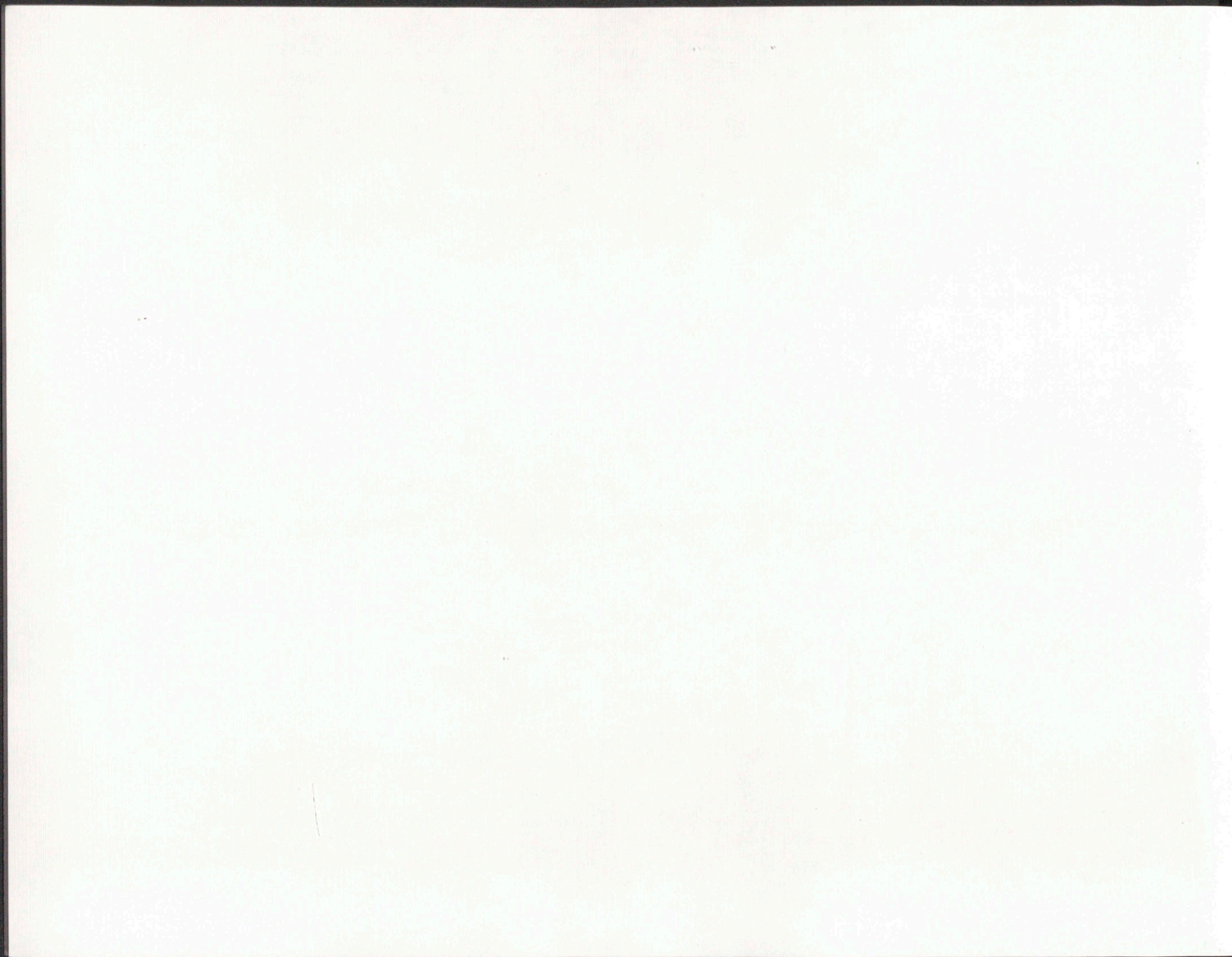
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Women's Rites of Passage:
Telling the Story



Women's Rites of Passage:
Telling the Story

April 4 – May 14, 1995

Wright State University Art Galleries
Dayton, Ohio

Curated by Diane Fitch, Carol Nathanson, and Kimberly Vito
Essay by Carol Nathanson
Department of Art and Art History and the Women's Center,
Wright State University

Women's Rites of Passage: *Telling the Story*

Current feminist thought, regardless of field, resists pure essentialist theory—that is, ideas resulting from the assumption that there are inherent, biologically induced gender characteristics that invariably prevail. Essentialism stands accused of overgeneralizing and limiting (“other” has all too often meant “lesser”) and, most importantly, of paying insufficient attention to the impact of social and political experience and agendas on forms of expression. Hilde Hein’s comment is typical: “Many feminists now repudiate as a relic of an ideology of oppression the belief in a single feminine nature or essence that is transcendent of class, race, history, or culture.”¹ Thus, the visual and thematic features that Judy Chicago, Miriam Schapiro, and Lucy Lippard described in the early ’70s as being common to women’s art and made no attempt to account for other than to say that they reflected a female sensibility, are generally discussed today only as a stage in the history of feminist art criticism.²

Nevertheless, as Thalia Gouma-Peterson and Patricia Mathews point out in their 1987 survey of feminist art historical approaches, research within many disciplines has presented cogent arguments for a female voice that frames reality in a distinct way.³ Often, such research cites the findings of sociologist Nancy Chodorow and/or psychological studies specialist Carol Gilligan to demonstrate that this voice is produced through socialization, rather than from anything purely innate. Chodorow argues that women are immersed in concrete experience and in relational thinking, because as young girls, they continue to identify with their mothers, unlike their male siblings, who must forge an identity separate from the mother. Having less direct contact with their fathers, boys turn to abstract models of maleness, based on opposition to femaleness. This tendency to adopt abstract perspectives is reinforced by their subsequent experiences (relatively more extensive

than those of women) in the outside world with achievement-based, hierarchical social systems and structures; the relationships they experience, therefore, rather than being as immediate and intimate as women’s, are mediated by roles that individuals play within these systems.⁴ Gilligan, herself influenced by Chodorow’s views and by Janet Lever’s investigations into differences in boys’ and girls’ gamesplaying—the latter more cooperative and intimate—concluded from conversations with women focusing on moral issues that they develop “a mode of thinking that is contextual and narrative [i.e., grounded in the specific and situational or contingent] rather than formal and abstract,” one that, with its emphasis on responsibilities, “provides a weblike imagery of relationships...to replace a hierarchical ordering....”⁵

One of the more intriguing studies to build on Chodorow’s ideas and argue for the existence of a female voice is Rebecca Hogan’s examination of diaristic writing.⁶ In “Engendered Autobiographies: The Diary as a Feminine Form” (1991), Hogan identifies certain features as characteristic of diaries, that, from the nineteenth century on, largely became the province of women. These features have striking parallels in contemporary art produced by women, work that is itself often highly autobiographical in nature.

Drawing upon observations made by Margo Culley, Hogan notes that the industrial revolution established a firm demarcation between the private domain of family, which belonged to women, and the public sphere of professional and political life, which belonged to men. The diary, a private form of expression, was not only left to women, it was taken up by them with relish, for it was the only place where they “could indulge full ‘self-centeredness.’”⁷ Like other, more public forms of personal expression, such as letters and women’s memoirs and autobiographies, the diary also provided an important coping mechanism. For women,

telling one's story has been an important means of surviving personal tragedy and those events and life passages that diminish identity and self-esteem, as well as of developing and exercising a voice that may be otherwise limited in opportunity for expression.⁸

Among the qualities Hogan describes as diaristic are a basis in concrete experience and preoccupation with detail; a non-hierarchical approach to topics, with the minor receiving as much or more attention than the major; indifference to formal structure; no attempt to maintain a consistent style or limit the range of subjects (diaristic writing is inclusive rather than exclusive); a focus on relationships involving the self and others and a narrative form that is itself relational, the diarist conversing with herself in reading or writing entries; an "unfinishedness" in the sense of lack of concern for interpretation or resolution; and, despite the diary's chronological ordering, a tendency to examine topics randomly, as they occur to the memory. Hogan endorses Felicity Nussbaum's view of the diary as a "form perfectly designed to capture the multi-layered and contradictory nature of self and reality."⁹ Importantly, she argues that the approaches found in diaristic writing are ones with which women feel an affinity, a "congeniality," that they constitute a woman's way of writing.¹⁰

The work of the eleven artists in "Women's Rites of Passage," while extremely diverse, supports these general observations about the female diaristic voice. Rather than emphasizing isolated events that distinguish life stages, in the more traditional sense of "rites of passage," these artists view experience as inseparable from existence as a whole, events becoming rites of passage by virtue of their ability to clarify and transform perspective, particularly perspective on the female self. This interest in connectedness also emerges thematically in the artists' focus on relationships: to individuals and larger groups, to nature, and to sources of

spiritual sustenance. Not only do the artists emphasize the individual and particular as opposed to the abstract, but they treat personal experience in a frank way that admits and even foregrounds vulnerability and pain. Theirs is precisely the kind of intimate and open communication associated with women's journals, letters, and other personal writing. The artists also insist on representing situational complexity, including contradiction, and rather than seeking resolution, they leave matters open-ended. They show little interest in following male autobiographical models that synthesize experience, hiding "internal cracks and disjunctures, rifts and ruptures.....gaps in memory, dislocations in time and space, insecurities, hesitations, and blind spots."¹¹ Stylistically, their work exhibits a complementary complexity involving such elements as fragmentation, superimposition, intricate detailing or piecing together of parts, and non-hierarchical, non-linear arrangements of images and texts.

In addition to its reflection of a conditioned female voice, this work also reflects deliberate choice, both feminist and postmodernist. An emphasis on individual, real-life experience is reinforced by feminist impatience with the persistence of female stereotypes and powerlessness, as well as by increased awareness of the conditions under which women exist throughout the world, a function of heightened multiculturalist concern in this decade. Like the feminist writers associated with France's *l'écriture féminine*—Monique Wittig, Luce Irigaray, and Hélène Cixous, are the best known—feminists working in visual media often embrace looseness, fragmentation, non-linearity, and open-endedness as conscious strategies in a search for a language not associated with patriarchal power systems or forms of expression seen as dominated by a male perspective.¹² The writers of *l'écriture féminine* present this language both as a device and as a natural way of writing for women (in part, metaphorically: *l'écriture féminine* emphasizes parallels

between its narrative approaches and female anatomy or erotic experience). Qualities associated with a female voice have also been consciously adopted by many women artists in the context of postmodernism—that is, to react against modernism's perceived visual and thematic impoverishment and distanced position from life. Of course, the attention given women's work in the early phases of postmodernist practice means that the impact of a female voice on postmodernism itself must be taken into account.

Among the artists in "Women's Rites of Passage," Kathleen Browne, Robin Taffler, and Gail Rebhan are the most obvious in targeting imposed views of women's experience, offering in their place an alternative, more woman-centered reality. Kathleen Browne, an artist whose training is in metalsmithing, creates small-scale sculptures that draw inspiration from Victorian mourning jewelry and other objects of display. With their precious materials, decorative shapes, and intricate etched and embossed surfaces, they are objects promising only pleasure, objects that one wishes to possess.

A closer inspection, however, reveals their more subversive agenda. Almost all the pieces bear inscriptions (made difficult to read because of their tiny scale, their winding around the perimeters of the works, or their other concealing features) that offer pointed commentary on life experience, particularly involving relationships. Holes punched into one side of a hand-shaped silver tea infuser produce the lines "A helping hand/ (with perfect guile) aims to please/serves with a smile." On the reverse of this piece, whose title *Beware the Hand That Serves You* appears on the cuff of a manacle-and-chain dipper, are drawings of hands exacting revenge for domestic servitude through various violent means. Beneath the images, Browne, taking her cue from palmistry, names the emotions and qualities, often unrecognized, that fuel these acts: spirit, ambition,

rage, directness, and cunning. *Need and Abundance*, a brooch from Browne's mourning jewelry series, works that the artist describes as "meant to mourn certain losses of freedom in our society,"¹³ reprises the theme of neediness and service with images of open hands recalling the ritualistic hands imprinted on surfaces of Stone Age caves. The text quaintly but acerbically comments: "We feed the world without reluctance, need at home is in abundance."

Browne's fascination with distant cultures emerges again in her sarcophagus and figure series, where her intent is to recontextualize historical images in light of more contemporary issues. One important aim is to question the long-standing association of women and nature. During the 1970s and into the following decade, many women artists (Mary Beth Edelson and Ana Mendieta are among the better known) created work based on connections made by ancient peoples between woman and nature's forces, fecundity and mystery. As a spur to social and political empowerment, contemporary artists revived the themes of the Great Mother or Earth Goddess and her high priestess, keeper of nature's mysteries. Although some artists remain attracted to this subject, the Great Goddess theme has largely gone out of favor, due particularly to feminists' becoming aware of the uses of female-nature analogies to limit women's sphere of activity and shunt women into the category of "lesser."¹⁴

Browne's strategy is to appropriate fertility goddess and other female archetypal imagery and subject them to irreverent humor. A silver sarcophagus entitled *A Mother's Duty*, adorned with a delicately detailed image of the many-breasted Diana of Ephesus, sends the message that female sexuality should not be seen exclusively in terms of reproduction and nurture. The lid's text observes that "A mother's duty to clothe and feed is sometimes usurped by another need...Women all know this as Eve's ache...to bite



Kathleen Browne, *Beware the Hand That Serves You*, 1993, tea infuser, silver, 5 1/2" x 5 1/4" x 1 1/2"

the apple and run off with the snake.” Small found objects representing apple and snake—the objects of Eve’s desire—are presented inside as if part of a natural history display. Browne’s container format is metaphorically rich, evoking associations with Pandora’s box of evils and its opening (which, in an alternative reading, can be interpreted as a liberating, defiant act), the contradictions existing between interior and exterior lives, and the idea of the magical and precious hidden away to be discovered—a theme that Taffler also addresses. The format also serves to structure the narrative: Browne notes that the interior provides a continuation or amplification of the story told on the lid.¹⁵

Like Browne, Robin Taffler uses humor to underscore her points, although hers is more outrageous, more “in your face.” Sculptures the artist created about two years earlier were largely vertical, open structures, their flat wooden pieces joined so haphazardly they seemed about to fly apart. Sharply contrasting colors and tones and the inclusion of cartoon-like images of household objects spoke to the frustrations of coping with the demands of personal, family and professional life. The works exhibited here, part of a series on the theme “Composing a Life,” the title taken from a 1989 book by Mary Catherine Bateson containing essays on her own life and those of four professionally active women friends, are still about the difficulties of keeping everything in balance, but they suggest increased perspective and control. These works are denser and more compact, their components stacked in an orderly manner, and their color and contours (organic contours, evoking the human form) are treated more simply.

Two pieces address the shaping of the artist’s professional identity and approach to artmaking. Taffler recalls an art education that offered little in the way of women role models, a job in a large department where she and another

woman were the only female faculty, and a lack of support from male colleagues. Over time, the artist developed concerns over whether her training and subsequent experiences had enforced ways of thinking about art that were not in fact valid for her as a woman artist.¹⁶ *They Think Balls Are Golden Don’t They* is Taffler’s attempt to deflate male authority. The squat form, projecting self-satisfaction, and flat yellow color, crudely brushed here and there with brown and a bit of copper paint, give the lie to the notion of a golden presence. *The Way They Think It Is*—tall, linear, and red—and its companion piece, *The Way It Really Is*—a cooler, more tonally-varied piece that lurches woozily to one side—call into question views of life and artmaking as stable and unswerving in direction, with great heights effortlessly achieved (softened red near the top of the first sculpture adds an illusionary sense of projection). Here Taffler draws upon the thinking of Mary Catherine Bateson, who emphasizes the key role that improvisation, in response to the unanticipated, plays in creative endeavor. Bateson notes, “We [incorrectly] see achievement as purposeful and monolithic,...rather than something crafted from odds and ends, like a patchwork quilt....”¹⁷ Life and creativity, Taffler suggests, are a matter of groping and changing course, striving to maintain balance all the while, in an attempt to discover what feels right. She chooses to underscore all the painful steps along the way, refusing to synthesize the journey into an idealized whole.

A Very Special House and *Jar of Secrets* seem to represent achievement of those goals: the careful crafting of an existence more in tune with one’s nature and priorities. These are stable, life-size pieces with ample, expansive shapes that suggest a sheltering of what lies within. Yet even here, complete resolution is avoided. Although the repeated layering of small units implies focus and commitment (terms often applied to the art of Hanne Darboven,



Robin Taffler, *The Way It Really Is*, 1993, wood fiberboard, acrylic paint, 72" x 42"

Jackie Ferrara, and Jackie Winsor, whose work involves a similar accretion of detail), still, as Taffler notes, her approach also reflects the "tedium of everyday life." Containment, although affording security, can entrap, and secrets, while a precious part of who we are, may be painful and difficult to share.¹⁸ The jagged edges of the works' components and the treatment of their color—either extremely dense or manipulated to suggest cracking—communicate the artist's ambivalent feelings.

Gail Rebhan also refuses to deal in easy solutions. Rebhan's diaristic photo-installation titled *280 Days*, consisting of a series of enlarged contact sheets, documents the artist's pregnancy in objective, anti-romantic terms that run counter to the way pregnancy is usually represented. The piece partly coincides in time with a project called *Family Sequences*, begun in 1980, in which the artist took as her subject both everyday happenings and more celebratory family occasions and life passages, such as weddings, pregnancy, and vacations. The latter are usually photodocumented in a selective manner that reflects the way the culture wants those events to function ritually and that often serves to reinforce stereotypes. Rebhan's *Family Sequences*, in contrast, encompassed the total experience, giving equal emphasis to seemingly trivial activities, emotions and details of setting, elements considered tangential to the "plot." In so doing, she reintroduced these ritual events into the fabric of life, exposing the artificial way in which they are isolated and made to function symbolically.¹⁹

280 Days revisits some of these issues but provides a more concentrated focus on gender stereotyping. During her pregnancy, the artist photographed herself each day reflected in the mirror, usually that of her clothes closet. The setting is at once intimate and mundane. Time's passage is read not only through the changes in Rebhan's body but in the seasonal changes of her wardrobe. The piece

allows the viewer to accumulate information in a slow, steady manner paralleling the experience of pregnancy itself. Caught up in the process, the viewer seizes upon the odd bit of information that disrupts the flow—those rare images in which Rebhan appears photographed in other mirrors or smiling or in a dress rather than in her usual casual outfits. On another level entirely, the piece functions as an abstract serial work, with patterns of color, tone and shape randomly generated by clothing and other elements and dark intervals appearing where the film strips fail to fill the contact sheet.

Rebhan's photographs were taken at the end of the day, a time when the artist felt that her posture and facial expression would betray the myriad of conflicting thoughts and feelings she had been experiencing. Printed references to film and frame number, appearing along the sides of the strips, underscore the documentary, objective nature of the presentation. The only precedent for her approach may be the physically unidealized, sober-looking subjects in Alice Neel's paintings of pregnant women, begun as early as the 1930s.

There are some interesting implications in Rebhan's use of the mirror. As Margo Culley points out, "No woman, as we know, truly sees herself in a mirror; she sees herself through the imagined (or real) gaze of another." This, Culley argues, is especially the case where the mirror exists in a public setting. Autobiographical endeavors are analogous to gazing into that extremely public mirror and, therefore, present the difficulty of seeing and describing oneself outside the culture's sign system.²⁰ Rebhan's off-handed factuality—including showing all the paraphernalia of self-investigation: the mirror, the camera visible in the reflections, a few frames where we see the figure of the artist herself looking into the mirror—affords a kind of removal. These are diversionary tactics that diminish the



Gail Rebhan, *280 Days* (detail of panel #6), 1984, type c photo, panel: 32" x 30"

intensity involved in more direct means of self-discovery (looking in the mirror itself or creating a traditional self-portrait, for example). They develop a situation propitious for receiving new information, simply because that information is received through the back door.

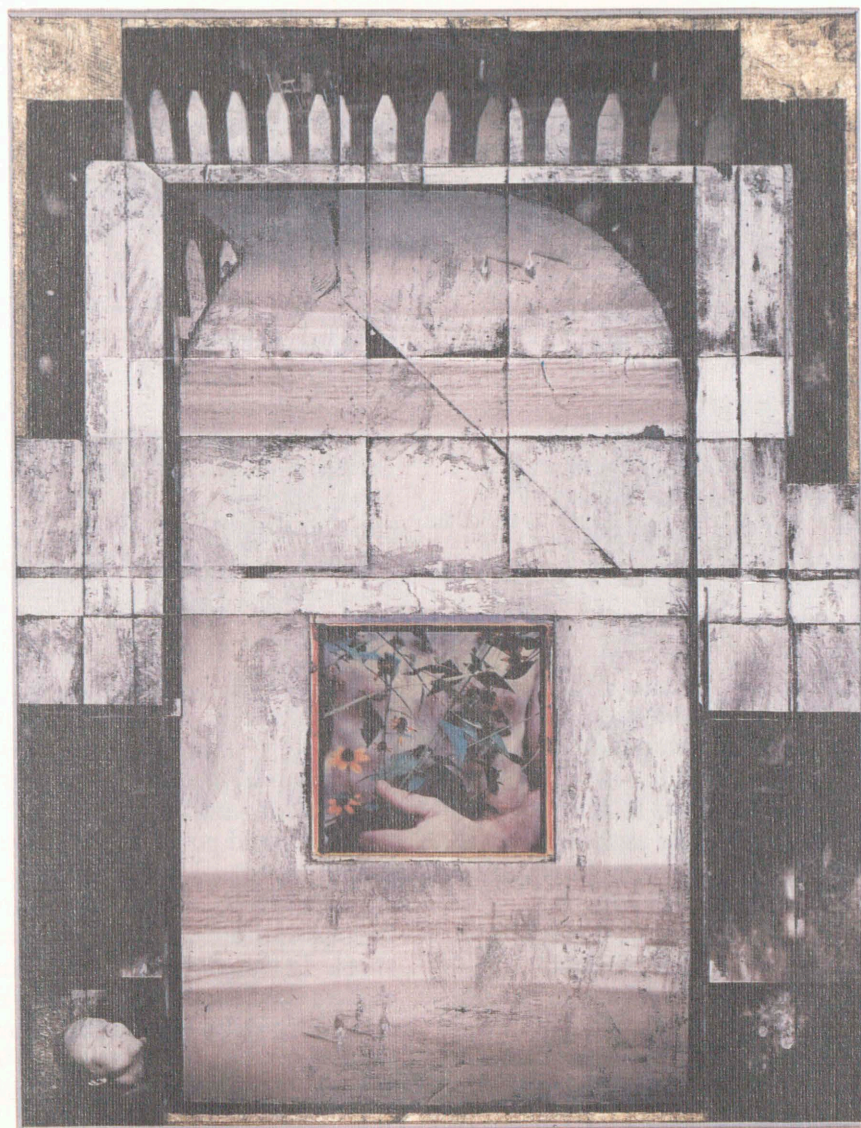
Rebhan's approach in *280 Days* was, however, primarily intended as an antidote to the conventional male perspective in photographing pregnant women, one in which pregnancy is presented as an isolated, climactic moment when sensuality and contentment are at a height. Rebhan challenges the timelessness and abstraction inherent in this view, insisting on seeing the pregnant woman not as "an 'earth mother goddess' but rather a contemporary woman observing her body change and anticipating further life changes."²¹ Women, in fact, live with the prospect of ever-changing roles and responsibilities within the family unit and of physical transformations affecting their reproductive function and the value assigned them by the culture. Rebhan's ambivalent and future-focused viewpoint is one that Kathleen Woodward suggests is characteristic of women's narrative. She posits that in contrast to male narrative, which Freudian and Lacanian thinking sees as looking to the past, motivated by an impulse to recapture lost objects of desire, female narrative is future-directed and proceeds from anxiety over the losses that women have been taught to expect.²²

Catherine Angel produces work more unabashedly romantic than Rebhan's but that, like Rebhan's, looks at cultural perceptions to challenge their validity. In 1979, following a diagnosis of ovarian cancer, Angel, 21 years old at that time, had a remaining ovary removed and underwent a hysterectomy. The artist was forced to face her own mortality, since life expectancy under these conditions may be limited, even when surgery is considered successful. She also had to confront her inability to bear the children she

had hoped to have, a situation that made her acutely aware of the social value placed on women's ability to conceive.

During her recovery, Angel attempted to produce work that addressed her feelings, but it was only retrospectively, some ten years later, that she was able to explore in depth the subject of her illness. The result was a group of moody photocollages, created out of paper, torn and cut photographs (taken by the artist at different times) and gold leaf. Over these Angel applied paint, ink, and other media to veil or darken areas and heighten textural effects. Angel's photographic images, floating in a dark, ambiguous space, recall the way memories and their attendant feelings surface within us. Even in those works like *Oh, My Love* and *The Distance Between* where large, simple shapes provide a field for a centered image, producing an iconic effect akin to that of an altarpiece, the viewer remains aware of a complex layering of planes and interlinkage of motifs. The piecing together of parts is, for Angel, a way of both inductively understanding and telling the story. "For me," she notes, "the putting together of parts to reveal the whole makes sense. I find I think this way..."²³ Using photography in a constructive and expressive manner also appeals to Angel in that it works against media purity and the camera's associations with purely objective documentation. It is an approach to photography that is distinctively postmodernist; David Hockney, the Sarn Twins, and John O'Reilly figure among a number of artists working in this vein.

Angel's iconography of vulnerability and death includes gravestone shapes, flowers darkened or fading away, figures silhouetted or with eyes closed and fragments of the body (those in *A Song of Lament* recall Géricault's romantic studies of severed limbs). Often, figurative elements are either not clearly male or female or become so only on closer inspection. In one work, *Whispers*, Angel's husband appears wearing a hospital gown and cap, an image



Catherine Angel, *Oh, My Love*, 1990, photomontage, 16" x 12"

that confounds his identity with the artist's. Angel recalls that during her illness, she cast him in the role of other self, allowing him to display emotions that she would not express publicly.²⁴ Although feminism maintains a focus on female identity and experience, its interest in openness of possibility and discomfort with absolutes, including strict dualities, has led a number of women artists to explore, like Angel, hybrid or ambiguous gender states and gender reversals—as, for example, in Sylvia Sleigh's portraits representing male subjects as languorous nudes and female subjects as physically powerful goddesses. In this exhibition, gender ambiguity also occurs in some of Margaret McCann's work.

Displayed in rhythmic counterpoint to the photocollages are panels with text drawn from various sources: Angel's hospital records and excerpts from medical journals, both of which speak with detachment; dictionary definitions of such words as "female," "fertile," "barren," and "castrated," that through their language and extended meanings disclose value judgments and stereotyping; and, finally, Angel's own journal entries which convey her fears, anguish, and depression. Mary Kelly's *Post-Partum Document* (1973–79), a project in which that artist assembled a variety of objects and diverse texts (including diary entries) to explore the complex social and personal experience of motherhood, has been described by Griselda Pollock in terms that apply equally well to Angel. Noting the lack of a singular narrative, Pollock states, "There is no one authorial voice but intervention and reworking....," an approach, she argues, that is not depersonalized and conceptualist but rather a way of "imag[ing]...speech and statements as the site of subjective and ideological activity."²⁵ It also exhibits the inclusiveness of styles and genres associated with the diaristic perspective.

Angel's texts, paralleling the photographic pieces, are themselves treated in collage-like fashion, with sources

alternating and journal entries treated in non-chronological order. The last of the personal observations remain undated and, consequently, have an even greater immediacy than the journal entries. Angel's final comment bears witness to ultimate safe passage, achieved through re-defining herself on her own terms: "I was castrated, I did change, I did become different, I now embrace that difference as my own."

Like Angel, Janet Filomeno has looked to her art to help make sense of devastating life events. Filomeno's drawings and paintings in the "Moongarden Series," begun in 1992 and ongoing, originated as a celebration of fertility and pregnancy; the series reflects the celebratory in its lyrical title. As a result of the artist's experiences with pregnancy losses, however, the work becomes mixed in tone, shading into the elegiac. The double-entendre title of the painting *One to Many*, reflects both the toll taken by these experiences and the value of sharing them with others. Pregnancy loss, Filomeno notes, while a constant possibility for women, is a topic largely ignored in art.²⁶

Filomeno's way of working has been greatly influenced by Abstract Expressionism's emphasis on the intuitive and gestural, as well as by its experimentation with media. Within that style, Motherwell's and Johns's art offers many correspondences. In comparison, however, Filomeno's work is less aggressive, lighter in touch. Typical of both women's and postmodernist art (and the paintings of Spanish artist Antoni Tàpies, a contemporary of the Abstract Expressionists whom Filomeno admires), her work also functions more explicitly on a narrative, autobiographical level. In the pieces exhibited here, spattered brown paint evokes the blood and violence of miscarriage; X's pair chromosomally and swim, along with ovoid shapes, through the fields of the compositions, while written comments describe physical processes taking place, as well as the



Janet Filomeno, XX, 1993, acrylic, oil, varnish, sand on canvas, 100" x 48"

thoughts and feelings of the artist-subject: "near miss," "no," "it's about messages/too many messages" and "it's all so incomplete." These notations are embedded in the works' overall markings and require time to disentangle. Filomeno's approach not only reflects her belief in writing's kinship to drawing, but argues, as does much of the work in this exhibition, that truths are discovered not in a flash but through slow uncoverings and painstaking assemblage of information—often from a variety of sources—as well as through odd, sometimes contradictory juxtapositions.

Filomeno's paintings have an iconographic and visual complexity suited to representing diametrically opposed experiences and shifts between emotional extremes. Her vigorously brushed X's (also a recurring motif in Tàpies's work) carry both positive and negative meanings: apart from their genetic reference, they allude to the moment of conception ("X marks the spot"), signify cancellation and, through their cross shape, express belief in resurrection and, by extension, future possibility.²⁷ Although her palette consists largely of neutrals and earth tones, within it there often emerge brighter shadings of green, red, yellow, blue, and other colors. The work is very much about layering and contrast, with pigments applied over each other, paint used in combination with graphic media, and wash contrasting with areas of paint build-up. Varnish, shellac, gels, and plastic sheeting are deployed to lend selected areas shininess and to vary texture. In the far right panel of *One to Many*, an uneven layer of plastic veils the images beneath and makes them seem to shift location.

Kristy Deetz's painted wood reliefs, while less overtly experience-specific, offer parallels with Filomeno's art, both stylistically and thematically. Deetz expressively scores and chars surfaces and fades color to suggest the vulnerability of the body and nature in general to forces directed against them, as well as to the passage of time.

There is a fundamental optimism here, however, with the artist employing seed imagery and emergent shapes to express a belief in regeneration. While some of the shapes and colors she uses suggest a female presence, Deetz avoids woman-nature equations in discussing her art, preferring to speak of the body more generally.

Reflecting Deetz's belief in mystical correspondences, the features of her pieces are intended to evoke multiple associations. Surface texturing, which reads as wood grain and bark or as topographic irregularities, also suggests the surfaces of the skin. Similarly, shapes and divisions that lend themselves to interpretation as landscape configurations recall at the same time buttocks, legs, breasts, and body cavities. In *Bullet Seed* and *That Which Remains*, the color pink reinforces these anatomical associations, the waxiness of the encaustic paint evoking the density and luminosity of skin. All of the reliefs assume the shape of tablets or open books, formats that underscore the idea of body as text.

Humanity's relationship to nature is not the only connection Deetz emphasizes. Like many feminists, she rejects the notion of a duality or split between the material and spiritual realms, wanting her forms to suggest "the interchange of energy between outside forces and inside forces on both physical and spiritual levels."²⁸ Her words echo those of literary scholar Gloria Feman Orenstein, who has explored women's attraction to the Great Goddess theme and sees it "ultimately abolishing the separation between the spiritual and the material plane...." and of theologian Elizabeth Dodson Gray, who calls "the dualism of mind/body and spirit/flesh...a logical consequence of the separation which patriarchy posits between the world of spirit (God) and the world of matter (Nature)."²⁹

Deetz also shares the postmodernist romantic fascination with links between cultures past and present.



Kristy Deetz, *Aporia*, 1993, wood and encaustic, 12" x 20" x 6"

Some of her work—*Grappling through Granite* in this exhibition or *Palimpsest* (1993; artist's collection)—incorporates letters and symbols in a manner reminiscent of painter Alfred Jensen's imagery to suggest wisdom sought and passed down or lost—but, above all, to convey what Deetz describes as a continuing “search for answers to human dilemmas.”³⁰ Like many women artists, she questions whether definitive answers exist. In the relief titled *Aporia*, a term referring to a condition of doubt generated by equal evidence for opposed conclusions, the jagged edges of the two halves seem at first as though they might fit together; closer inspection reveals the impossibility of junction. Deetz implies that this is not necessarily a tragic situation: she counters the jagged separation and wounded surfaces of the work through subtle infusions of color, including areas of whitened blue, violet, and green and luminous touches of copper paint. Rather than providing ready answers, the book pieces are meant to “cover and uncover, complicate and clarify, connect and separate” and, above all, remain open to interpretation.³¹

The issue of vulnerability emerges again in the art of Debra Pontillo and Stephanie Dal Pra, where it is presented in more politicized terms. For Pontillo, a Chicana artist who creates performance pieces as well as two-dimensional work, vulnerability is as much a function of cultural connection as of gender. Chicana women, as Shifra Goldman points out, view sexism as related to ethnicity and economic issues. “The direction of Chicana feminism, therefore, has particularly stressed issues affecting the victimization of women due to their color, national origin, and poverty, as well as sex.”³²

The primary message of Pontillo's performances is that self-identity and living are bound up with remembering and speaking about experience (historical, personal, and familial)—as well as in releasing feelings, particularly

intense rage and pain. Experience is always thought of as something shared. In the 1994 performance “My Body as Altar,” Pontillo shows the inseparability of the personal from the communal, declaring, “We are all interconnected. When one of us heals, we all heal....When one of us bleeds, we all bleed.”

Pontillo's two-dimensional work, some of which is used in her performances, illustrates these beliefs. The artist paints monumental females, their stylized faces and bodies reflecting sources in pre-Columbian art and Hispanic folk art, who have endured rape and other injury. *Is This the Rape of a Woman or of a Culture*, roughly sketched on burlap, is especially wrenching in its graphic imagery and roughly lettered text that identifies rape as an imposition of power that attempts to possess not only body but voice and spirit. The message and expressivity of the images recall Nancy Spero's indictments of violence against women, which Donald Kuspit describes as creating through imaginative, symbolic means “a new fiction which can transcend our old, stale awareness of [media events].”³³ In the aftermath of their experiences, Pontillo's figures, recumbent and with eyes closed, seem to exist in an atmosphere of profound silence. Telling their story is the artist's act of resistance against their oppressors, although the figures themselves impose their presence, their powerful forms pressing against the compositions' boundaries. In a larger sense, they signify attempts by marginalized peoples to call attention to their condition and claim their place within the dominant culture, and, in fact, Pontillo describes artmaking as a “pushing against the margins from the outside in... splashing brown on white.”³⁴

“Splashing brown on white” has additional significance. In assimilating into the dominantly white/Anglo culture, Mexican-Americans, like African-Americans, are exposed to situations requiring alignment with the minority



Debra Pontillo, *Is This the Rape of a Woman or of a Culture*, 1992, charcoal, acrylic, tempera on burlap, 72" x 40"

or majority group. In affiliating with the dominant culture, they expose themselves to feelings of loss and guilt, as well as fear of seeming to both sides that they fraudulently claim privileged status.³⁵ Works such as *These Are the Colors of My Skin* and *I Hide Behind White Skin* (1992; artist's collection) speak to both the richness and problematic aspects of multicultural existence.

Healing wounds is an important concern for Pontillo. In works like *Mujer de la Tierra*, she depicts female figures nestled within foliage, their bodies difficult to extricate from the plant forms. These representations speak to the curative powers of nature and demonstrate, as Deetz's work attempts to do, the mystical oneness of humanity and nature. Faith, too, affords consolation. Pontillo's paintings and performances include references to the Virgin of Guadalupe, a source of strength for the artist's great-grandmother during the family's migration from Mexico and, in general, an important feminist and cultural icon for contemporary Latina artists.

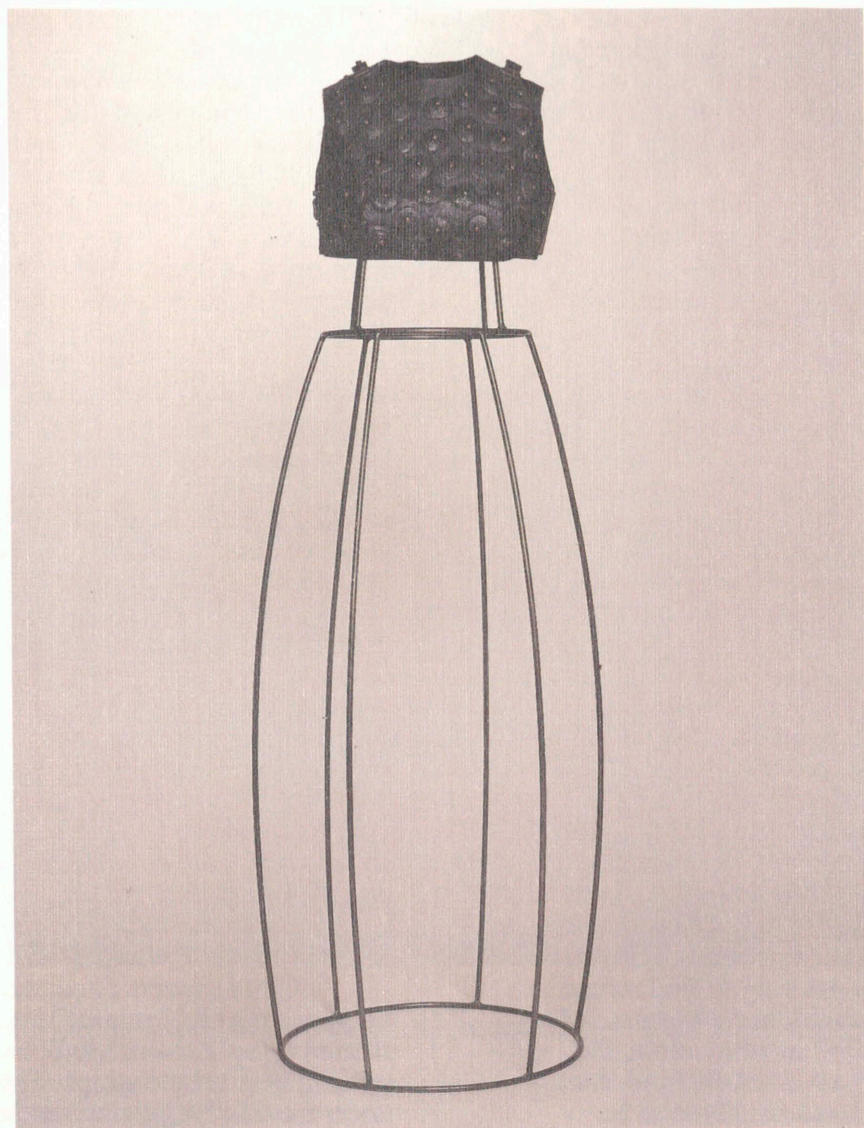
For Stephanie Dal Pra, pregnancy is a condition that, as Simone de Beauvoir emphasizes in *The Second Sex*, imposes physical and emotional vulnerability on women and has been a means of keeping them in social bondage. Dal Pra looks to women to recognize the social value of assuming greater control over reproduction, a change that she feels can only come about through group solidarity. Part of a large company of women artists who use costume to explore personae—among them, Miriam Schapiro, Eleanor Antin, Cindy Sherman, and Beverly Semmes—Dal Pra fashions imaginative “breast” plate armor for a symbolic community of warrior maidens, whose consensual refusal to bear children becomes a means of liberation for themselves and empowerment for women as a whole.

Dal Pra explores this theme in the life-size sculptures *Bronze Nipple Armor* and *Iron Nipple Maiden*, which

display a rigid frontality reminiscent of Greek kore figures, ancestresses of the Athena Parthenos. The works manage to be at once powerful and elegant. In *Bronze Nipple Armor*, the surface of the breastplate is surrealistically textured with irregularly shaped breast forms, their polished nipples gleaming against the darker bronze. Goosebumps on the aureoles and the natural-looking contours of the cuirass lend a sense of the individual and intimate that removes the figure from complete idealization. The open lower portion of this piece provides a counterpoint to the solid torso, its structure recalling dress stands. Dal Pra worked as a seamstress for a four-year period; she wittily references that background—and costuming in general—in two of the breastplates in her wall installation, which have buttons visible beneath their surfaces.

That wall piece, *Breast Plates*, consists of twelve resin cuirasses, studded with nipples, that are mounted in rows to symbolize agreement reached over reproduction.³⁶ They recall the columns of identically dressed women warriors in Monique Wittig's well-known feminist novel *Les Guérillères* (1969), women who succeed in wresting power from the patriarchal order.³⁷ There is an interesting play in *Breast Plates* between group and individual. The components, alike in form and medium, differ from one another and even within themselves in their color and degree of translucency. Some of the color and tonal shifts are exquisitely delicate. Throughout this artist's work, there is a provocative mix of elements suggesting force, on the one hand, and beauty and vulnerability, on the other. Dal Pra's incongruous combinations, as well as her interest in breast forms and translucent media, speak to the influence of Eva Hesse's sculpture on her work.

Lahib Jaddo, like Pontillo, produces an art in which self-identity is closely connected to family and culture. Jaddo was born in Baghdad, into a Turkomani family. After



Stephanie Dal Pra, *Bronze Nipple Armor*, 1993, bronze, steel, life-size

being exiled from Iraq in the mid-1960s, the family lived in Beirut for some years in the midst of escalating religious strife. When Jaddo's parents returned to Iraq in 1977, the artist chose instead to emigrate to the United States, eventually settling in Lubbock, Texas.

Jaddo's experiences with conflict and uprootedness have led her to create dream worlds in which a stand-in self on a magic carpet revisits and reclaims the more idyllic aspects of past life in Iraq, as well as re-experiences the joys of finding haven in America. These paintings offer only a more obvious example of the fact that all autobiography, rather than presenting a neutral, objective narrative, involves reconfiguring the past in light of current perspectives and needs. As Sidonie Smith puts it, the autobiographic process is "[a]n effort of recovery and creation, an exploration into the possibility of recapturing and restating a past."³⁸ Jaddo's use of internal foil frames and the magic carpet motif, the latter literally lending new perspective on what has gone before, symbolizes this conscious looking into the past from the present.

The women who appear in Jaddo's paintings (the figures are based on photographed models, including the artist's daughter) float above cities or villages, rest in flower-strewn meadows and prairies, or hang suspended in a dark, ambiguous space akin to Catherine Angel's space of memory. Despite inactive poses and, in some cases, nudity or semi-nudity, their situation is not that of victimization or objecthood. Rather, these figures, gazing out at the viewer in a self-possessed way, signal tranquility, a condition Jaddo prizes. When placed in landscapes, as in *Dreams of a New Country: Desert Bloom*, they seem not only to find refuge within nature but to experience a heightened awareness of nature's beauty and power. Swaddled in white cloth, the figure in *Dreams of a New Country* assumes the innocence of a newborn or the potential of a Lazarus, about to be

raised to new life.

Maktoob ["What Is Written"]: *Hands of Fate* speaks to heritage and familial connections, which have become especially important to Jaddo in recent years as her life, including divorce and remarriage outside faith and culture, has taken turns unacceptable in the Middle East.³⁹ The painting's subject, a woman receiving body tattoos from mysterious blue hands that represent fate or "Kismet" being inscribed upon one from the outset, also pays homage to the artist's grandmother, a strong, independent woman who figured importantly in Jaddo's childhood and whose tattoos Jaddo vividly recalled.⁴⁰ Three of the tattoos are based on symbols in the Sumerian language signifying heaven, earth, and female; the fourth, invented by the artist, is the image of a bird, denoting freedom of spirit. Grapevines surrounding the figure represent the produce of the artist's native land and, more generally, the idea of the body being bound to the earth.⁴¹

Stylistically, Jaddo's oils reflect the impact of diverse though often complementary cultural influences. Her sense of fantasy derives equally from the world of the "Thousand and One Nights" and from Western Surrealism. Her taste for brightly colored, minute detail has been shaped by acquaintance with Pre-Raphaelite, Veristic Surrealist, and Photorealist art (Superrealist Alfred Leslie's Caravaggesque lighting seems also to have had an impact on her approach); at the same time, however, the works' color, intricacy, and schematizations owe much to Eastern miniatures. Jaddo takes satisfaction in the mix of traditions in both her art and life.

Other aspects of connectedness are explored by Leigh Kane and Margaret McCann. In 1992, Leigh Kane created two photo-installations addressing the issue of same-gender relationships. These were shown together under the title "Aggravating Gender" at Carleton College,



Lahib Jaddo, *Dreams of the Old Country: Mosul*, 1992, oil on canvas, 43" x 65", collection Cindy and John V. Ward, D.M.D.

where Kane teaches, and later at Colgate. In the first, *A Labor of Lust*, Kane combined portrait photographs that she had taken of women friends with supplemental images and text to explore the issue of photography's voyeuristic invasion of its subjects, even in situations where trust and caring supposedly obtain. The piece raised as well the question of the extent to which women, in seeking intimacy, may violate another's privacy. The second installation, exhibited here, takes the opposite tack in examining a situation where too little connection exists. Called *A Legacy of Restraint*, it represents the difficulties that men experience in expressing tender feelings that they have about other males, a circumstance that Kane, as a new mother, discovered exists even when the object of these emotions is a young male child.⁴²

Kane's installation consists of thirteen large diptychs, each containing a pair of portrait photographs, arranged in a double frame to recall photo displays on tables, pianos, and desks. The portraits, of males of varying ages and racial/ethnic backgrounds, are found photographs, and although in some instances pairings involve individuals who look as if they might be related, Kane took care to avoid using images of actual relatives. She wanted to create a situation where there was complete freedom to imagine the relationship that existed, one that might involve family, male friends, or lovers.⁴³ On each portrait, the artist has superimposed the same narrative, which is printed in italics in an oval that serves as a decorative interior enframing of the image. The text describes impulses to disclose love, touch the other, and share with him stories of a painful past, urges that the narrator is unable to act upon. A desire for connection is also suggested by the narrative beginning on the left photo panel and continuing on the right. The clarity and whiteness of the print, contrasting with the blurred photoimages, underscore the failure to connect. The photographs' indistinctness, in some instances reinforced by the subjects' dated clothing, produces a sense of time past, of opportunity lost. That sense of the irretrievably lost is reinforced by the heavy-looking frames. Their arched tops recall those of tombstones (the artist

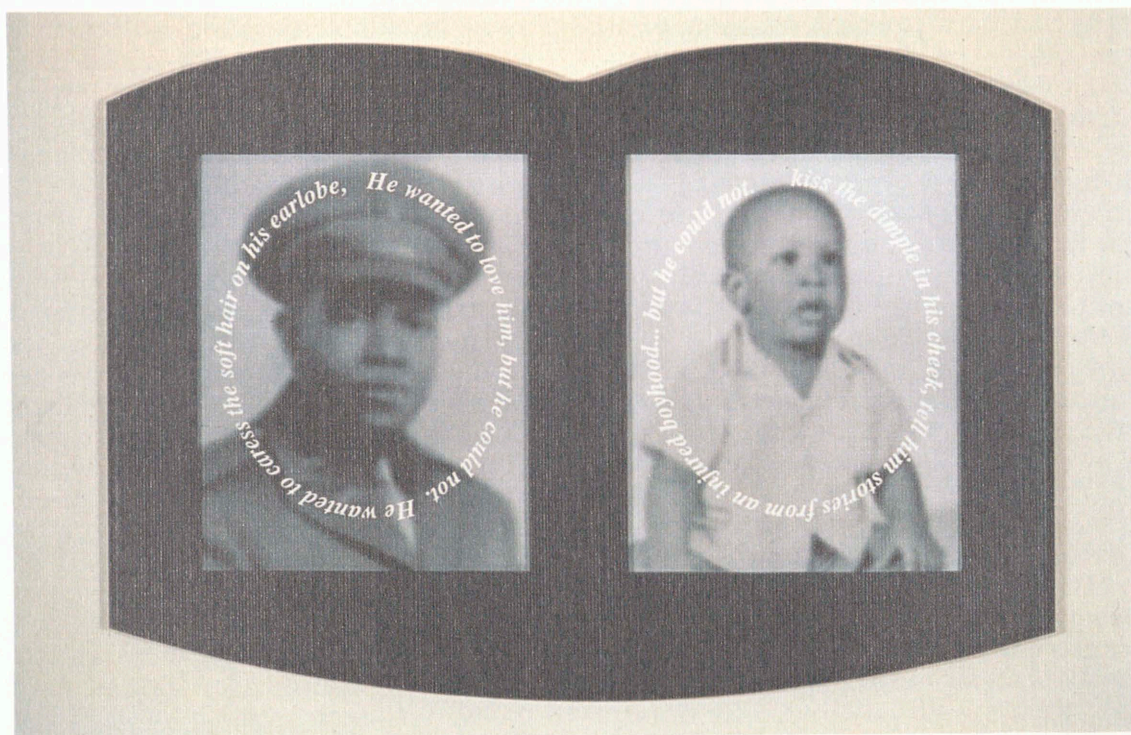
describes their grey as "granite-colored"), objects that themselves sometimes display photographs.

By including the same figure subject within a second diptych, Kane shows that this problem of communication is one that is passed down. In each of the two instances in which the repetition occurs, the individual appears in one pairing as the younger figure on the right, the object of unexpressed feelings, and in the other as the older figure, unable himself to make connection. *A Legacy of Restraint* is meant to raise the consciousness of a mixed-gender audience; Kane notes that "as women refuse to be the sole providers of affection, then men might break the 'legacy of restraint.'"⁴⁴

Margaret McCann's paintings are about long-range connection, the quest to establish a presence that can endure and communicate through time. The desire to transcend mortality through achievements is a concern traditionally associated with men. The artist's oils, which depict female subjects who have attempted to make their mark in the world, were not specifically created to challenge gender stereotypes; they simply demonstrate that such concerns are far from gender-exclusive. When McCann discusses the meaning of her works, she does so from an inclusive perspective:

The figures in my work span space, shape it in their form, in a desire to embody its significance. Most are female because she is the archetypal "giver of forms" (Joseph Campbell), personifying the need to make something of oneself. These images are somewhat ironic meditations on the futile struggle of the self to assume the size of its possibilities against the limitations of time and space.⁴⁵

Following receipt of a Fulbright-Hays grant in 1985, McCann spent eight years in Rome, revelling in the Eternal City's art and architecture, which she felt challenged one to meet their high standards. Because these monuments from the past spoke so compellingly in the present, they not only assumed impressive, heroic dimensions but generated in McCann a heightened



Leigh Kane, *A Legacy of Restraint* (panel #6), 1992, mixed media installation, 30" x 48"

“sensitivity to spatial and temporal dislocations.”⁴⁶

McCann creates surreal compositions in which giant figures, usually female, are inserted into Lilliputian architectural settings, environments in which insistent lines of recession and areas of chalky, fresco-like color pay homage to Italian Renaissance painting. These settings contain a mix of buildings from different periods, as well as more generalized, three-dimensional forms and strange techno/industrial fantasy constructions, many of which seem to be concerned with receiving and transmitting information. In some of McCann's work, figures float between the buildings framing either side of a street, though more usually they lie at ground level. In both cases, while taking the measure of their environments, they are inescapably hemmed in by them. Titles like *Roadblock* and *Cold Hard City* announce that frustration is the all-too-frequent outcome of efforts expended. In *Cold Hard City*, the body of a young African-American woman pierces a structure that is part modern elevated highway, part ancient viaduct. The lower half of her body has metamorphosed into the form of a cracked marble statue, a condition that speaks to the ultimate failure of heroic endeavor.

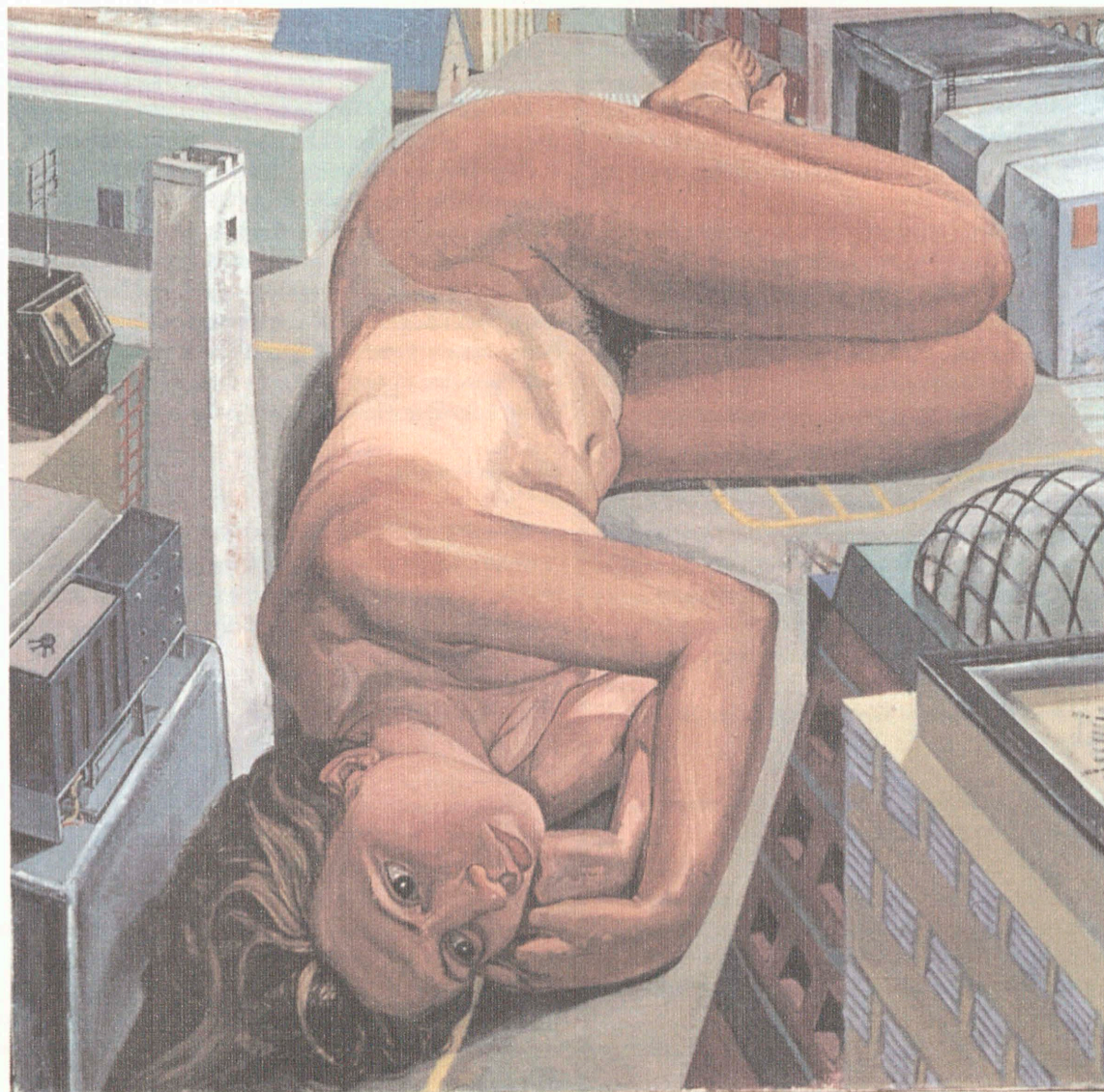
McCann's protagonists are believable women, who range widely in physical appearance. Together, they constitute an Everywoman, pondering her place in the existential scheme of things. In *Rotary*, a contemplative, unidealized nude lies curled in a fetal position at the center of a cluster of circular highways ringed round with fast food signs—a postmodernist updating of Gauguin's *Where Do We Come From? What Are We? Where Are We Going?* Our inability to answer such questions is the theme of *Sybil*, a painting that like the artist's other work in the exhibition, demonstrates McCann's ability to sculpt powerful forms and work effective contrasts of warm and cool colors. A portrait of a deceased friend, the piece depicts its prophetess subject as a colossal head in the wilderness that regards a monument from the past, while the lower portion of her face and neck shades into crumbling marble.

Ayer's Rock and *Mountain* represent a series of Symbolist-

influenced works in which recumbent blue or green nudes embody the spirit of natural forms. In some of the paintings, the figures are clearly female and reflect the traditional correspondences made between woman and nature; the two seen here, however, exhibit an androgyny more in line with McCann's trans-gender concerns. The giantess in *Ayer's Rock* turns her compact form almost completely away from the viewer, making her sexual identity difficult to gauge. *Mountain* depicts an older, highly muscular figure who is, in fact, male. McCann confounds the viewer by giving the figure a somnolent, sultry look that we have been conditioned to read as “female.”

For the eleven women in this exhibition, making art is very much an extension of the process of living. Regardless of the extent to which didactic interests or a concern for formal, technical, or conceptual issues inform their work, that work revolves fundamentally around formulating and testing hypotheses about the self against a background of life events. Catherine Angel gives a good sense of that focus, when she states: “My concerns as an artist spin outwards from the summation of all of my experiences. As self-centered as that is, it is all that I know and I cannot escape that which I am.”⁴⁷ The self that undertakes these investigations does so with the intention of giving a full and honest account, one in which the protagonist is often less a female hero than simply someone who embarks on a journey hoping to learn about herself and, in the interim, refuses to edit out any information from the travel diary that might help provide answers.

Carol A. Nathanson
Department of Art and Art History



Margaret McCann, *Roadblock*, 1992, oil on canvas, 40" x 40"

Notes

The author would like to thank her colleagues, Diane Fitch and Kim Vito, and Dr. Mary Beth Pringle for many helpful comments and suggestions in relation to this essay.

1. Hilde Hein, "Refining Feminist Theory: Lessons from Aesthetics," *Aesthetics in Feminist Perspective*, Hilde Hein and Carolyn Korsmeyer, eds. (Bloomington and Indianapolis: Indiana University Press, 1993), p. 5.
2. This list of characteristics, including central-core imagery, pastel colors, autobiographical content, obsessive detailing, layering, flexible handling, and fragmentation, among other features, is given in "Prefaces to Catalogues of Women's Exhibitions (II. 1973: 'Why Separate Women's Art?') in Lucy Lippard, *From the Center: Feminist Essays on Women's Art* (New York: Dutton, 1976), p. 49.
3. Thalia Gouma-Peterson and Patricia Mathews, "The Feminist Critique of Art History," *The Art Bulletin*, LXIX (September 1987), 334-35. The authors provide an extensive listing of this research.
4. Nancy Chodorow, "Family Structure and Feminine Personality," in *Women, Culture and Society*, Michelle Zimbalist Rosaldo and Louise Lamphere, eds. (Stanford, CA: Stanford University Press, 1974), pp. 43-66. The last point, the issue of mediation, is elaborated in the same anthology in Michelle Zimbalist Rosaldo, "Women, Culture and Society: A Theoretical Overview," pp. 28-29 and Sherry B. Ortner, "Is Female to Male as Nature Is to Culture," pp. 78-79, 81-83. Chodorow's ideas on this subject also appear in a later publication, her book *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender* (Berkeley: University of California Press, 1978). See esp. pp. 166-70.
5. Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development* (Cambridge: Harvard University Press, 1982), esp. pp. 7-23, 173.
6. Rebecca Hogan, "Engendered Autobiographies: The Diary as a Feminine Form," *Autobiography and Questions of Gender*, Shirley Neuman, ed. (Portland, OR: Frank Cass, 1991), pp. 95-107.
7. Culley, quoted in Hogan, p. 99.
8. See, for example, observations in Shari Benstock, "Introduction," *The Private Self: Theory and Practice of Women's Autobiographical Writings*, Shari Benstock, ed. (Chapel Hill: The University of North Carolina Press, 1988), pp. 5-6.
9. Hogan, p. 96.
10. *Ibid.*, p. 95. Hogan cites Margo Culley and Harriet Blodgett, who also suggestion that this is the case (p.97).
11. Shari Benstock, "Authorizing the Autobiographical," in Benstock, ed., p. 20.
12. Hogan notes stylistic correspondences between diaristic writing and *l'écriture féminine*, describing the latter as "potentially subversive" (pp. 99-100). For a sense of the political motivations behind this school's approach to writing, as well its basis in female body experience, see Joanna Frueh, "Towards a Feminist Theory of Art Criticism," in *Feminist Art Criticism: An Anthology*, Arlene Raven, Cassandra Langer, Joanna Frueh, eds. (New York: HarperCollins Publishers, 1988), pp. 160-64. For examples in visual media of the search for a voice that avoids or challenges patriarchal language, see discussion of Therese Oulton's "Letters to Rose" paintings in Whitney Chadwick, *Women, Art, and Society* (New York: Thames and Hudson, 1990), pp. 350-52, and Teresa de Lauretis's "Aesthetic and Feminist Theory: Rethinking Women's Cinema," in Raven *et al.*, eds, pp. 133-52.
13. Artist's statement.
14. The most cited source on this topic is Sherry Ortner's 1972 essay "Is Female to Male as Nature Is to Culture?," which builds on Simone de Beauvoir's observation that women's reproductive functions associate them with life [nature], while men, in contrast, are free to transcend life and produce existence [culture]. Ortner examines the pan-cultural devaluation of women that has resulted from this distinction (Ortner, pp. 67-87).
15. Artist's statement to curators.
16. *Ibid.*
17. Mary Catherine Bateson, *Composing a Life* (New York: The Atlantic Monthly Press, 1989), p. 4.
18. Artist's statement.
19. Artist's statement on *Family Sequences*.
20. Margo Culley, "What a Piece of Work is 'Woman'!, An Introduction," *American Women's Autobiography: Fea(s)ts of Memory*, Margo Culley, ed. (Madison: The University of Wisconsin Press, 1992), p. 9.
21. Artist's statement to curators.

Notes

22. Kathleen Woodward, "Simone de Beauvoir: Aging and Its Discontents," in Benstock, ed., pp. 108–109. See, too, Benstock's comments in the introduction, p. 8.
23. Cristina Degennaro, "Pieces of a Dream: The Inner Landscapes of Catherine Angel," *Art View*, June, 1993, p. 9.
24. Conversation with artist.
25. Griselda Pollock, *Vision and Difference: Femininity, Feminism and the Histories of Art* (New York: Routledge, Chapman & Hall, Inc., 1988), pp. 169–70.
26. Letter to author, January 4, 1994.
27. Conversation with artist.
28. Artist's statement, September 1993.
29. Gloria Feman Orenstein, "The Reemergence of the Archetype of the Great Goddess in Art by Contemporary Women," in Raven *et al.*, eds., p. 73 and Elizabeth Dodson Gray, *Patriarchy as a Conceptual Trap* (Wellesley, MA: Roundtable Press, 1982), p. 120.
30. Artist's statement.
31. *Ibid.*
32. Shifra Goldman, "'Portraying Ourselves': Contemporary Chicana Artists," in Raven, *et al.*, eds., p. 191.
33. Donald B. Kuspit, "Spero's Apocalypse," *Nancy Spero: Notes in Time on Women* (Hamilton, NY: The Picker Art Gallery, Colgate University, 1979), p. 5.
34. Artist's statement to curators.
35. This last issue, brought up in the context of multiracialism, is discussed in performance artist Adrian Piper's "Passing for White, Passing for Black," *New Feminist Criticism: Art, Identity, Action*, Joanna Frueh, Cassandra L. Langer, and Arlene Raven, eds. (New York: HarperCollins Publishers, Icon Editions, 1994), pp. 216–21.
36. Artist's statement to curators.
37. Monique Wittig, *Les Guérillères*, trans. David Le Vay (Boston: Beacon Press, 1985), pp. 76–77. An earlier English translation appeared in 1971.
38. Sidonie Smith, *A Poetics of Women's Autobiography: Marginality and the Fictions of Self-Representation* (Bloomington and Indianapolis: Indiana University Press, 1987), p. 45.
39. William Kerns, "Portraits of Challenges: Jaddo's Paintings Reflect Struggles, Strength of Women," *Lubbock Avalanche-Journal*, May 20, 1994, p. 12.
40. To establish this link more firmly, Jaddo had herself tattooed and included among the designs an image resembling one of her grandmother's. A self-portrait entitled *Quismat*, painted at the same time as *Maktoob: Hands of Fate*, again shows otherworldly hands applying the tattoos (Chinn, "Lahib Jaddo: Recent Works," *Caprock Sun*, June, 1994, p. 5 and conversation with artist).
41. Conversation with artist.
42. Artist's statement to curators.
43. *Ibid.*
44. *Ibid.*
45. Artist's statement to curators. Revealingly, when McCann was challenged on her ability to represent the experience of a homeless African-American male, the subject of the painting *Fallen Body*, she responded, "I think being human is deeper and more important than gender or race" (quoted in "Openings," *Art & Antiques*, IX [Summer 1992], 24).
46. *Ibid.*
47. Artist's statement to curators.

Catherine Angel

Henderson, Nevada

EDUCATION

M.F.A. Indiana University, Bloomington, IN; 1988
 B.F.A. University of Oklahoma, Norman, OK; 1985
 A.A. Polk Community College, Winter Haven, FL; 1976

WORK/PROFESSIONAL ACTIVITIES

1991–present Assistant Professor, University of Nevada, Las Vegas
 1988–1991 Assistant Professor University of Wisconsin/Stevens Point
 1986–1988 Associate Instructor, Indiana University
 1986–1987 Instructor, Indiana University Summer Arts Institute
 1983–1985 Instructor, Gifted Student Program, Norman Public School System

EXHIBITIONS

1996 *Three Views*, San Bernardino County Museum, Redlands, CA (3-person)
 1995 *Women's Rites of Passage*, Wright State University, Dayton, OH
Close Within, Eastern Washington University, Cheney, WA (solo)
The Art of Healing, Valencia College, Orlando, FL
Female Problems, University of Colorado, Denver, CO
 1994 *Lamentations*, Moore College of Art and Design, Philadelphia, PA (solo)

Words and Images, University of Notre Dame, Notre Dame, IN (solo)
Site of Crisis, San Jose Works Gallery, San Jose, CA
Re Presenting Self, Museum of Art, University of Oregon, Eugene, OR
Catherine Angel, Dennis Angel, Blue Sky Gallery, Portland, OR
 1993 *The Figure Revisited*, Deson-Sauners Gallery, Chicago, IL
Transcriptions, Sacramento Valley Photographic Art Center, Sacramento, CA (solo)
New Works, The Camera Club, New York, NY (solo)
 1992 *Art to Live With*, The Print Club, Philadelphia, PA
Three Photographers, Innovations, Gallery 721, Washington University, St. Louis, MO
Peculiar People Pictures, R.H. Love Contemporary, Chicago, IL
Choice, A.I.R. Gallery, New York, NY
 1991 *Beyond Photography*, Luguna Gloria Art Museum, Austin, TX
Chicago International Art Exposition, Contemporary Art Workshop, Chicago, IL
Cutting Edge Biennial Photography Exhibition, Artlink Contemporary Artspace, Ft. Wayne, IN
 1990 *Current Works 90*, Leedy-Voukos Art Center, Kansas City, MO
 1989 *Photo Derived*, Fine Arts Gallery, Indiana University, Bloomington, IN
Dreams and Illusions, Kent State University, Canton, OH (3-person)

Kathleen Browne

Kent, Ohio

EDUCATION

M.F.A. Southern Illinois University, Carbondale, IL, 1985

B.A. San Diego State University, San Diego, CA, 1983

WORK/PROFESSIONAL ACTIVITIES

1992–present Assistant Professor, School of Art, Kent State University; Head, Jewelry/Metals Program

1986–1992 Assistant Professor, Art Department, Eastern Illinois University

EXHIBITIONS

1994 *Subversive Infiltration*, Susan Cummins Gallery, International Exposition of Sculpture, Objects and Functional Art, Chicago, IL
Gallery Artists, Susan Cummins Gallery, International Exposition of Sculpture, Objects and Functional Art, Chicago, IL
IV Anniversary Exhibition, The Sculpture Center, Cleveland, OH

Crafts National 28, Zoller Gallery, Pennsylvania State University, College Park, PA
1993/4 *Ohio Metals: A Legacy*, Miami University Art Museum, Miami University, Oxford, OH; Riffe Gallery, Columbus OH; Southern Ohio Museum, Portsmouth, OH; John J. McDonough Museum of Art, Youngstown State University, Youngstown, OH; Bowling Green State University Art Gallery, Bowling Green, OH; Ohio Craft Museum, Columbus, OH

1993 *Her Story/His Story*, Akron Museum of Art, Akron, OH

(2-person)

Contemporary Metals: Form and Narrative, Krannert Art Museum, University of Illinois, Champaign, IL, I-Space, Chicago, IL

Urban Roots, Rural Settings: Maintaining Dialogue, Parkland College, Champaign, IL (3-person)

1992 *Steeping Matters*, Swidler Gallery, Royal Oak, MI

Brooches, Swidler Gallery, Royal Oak, MI

Celebration of the Nude, Katie Gingrass Gallery, Milwaukee, WI

Currents '92, Middle Tennessee State University, Murfreesboro, TN

GRANTS

1993/4 Individual Artist's Fellowship Grant, Ohio Arts Council

1994 Kent State University Research Grant

1992 Individual Artist's Fellowship Grant, Illinois Arts Council

PROFESSIONAL ACTIVITIES

1993 Panel Moderator, Presenter, Assessing Quality, Chicago International New Art Forms Exposition, Chicago, IL
Presenter, Future Perfect: Advocacy and Activism, Society of North American Goldsmiths, Annual Conference, Cincinnati, OH
Co-Chair, Presenter, The State of the Medium: Metals, College Art Association Annual Conference, Seattle, WA

Stephanie Dal Pra

Hartford, Connecticut

EDUCATION

M.F.A. Bowling Green State University, Bowling Green, OH, 1994
B.F.A. College of Mount St. Joseph, Cincinnati, OH, 1992

WORK/PROFESSIONAL ACTIVITIES

1993-94 Graduate Assistant, Instructor, Three-dimensional Foundations, Bowling Green State University, Bowling Green, OH
1992-93 Graduate Assistant, Instructor, Art Fundamentals, Bowling Green State University, Bowling Green, OH

EXHIBITIONS

1995 C.A.G.E. (Cincinnati Artists Group Effort), Cincinnati, OH, Jurors: Benjamin Britton, David Johnson, Sally Lovelarkin, Catherine O'Hara, Andy Marko, Carrie Nixon Wood
1994 *Women in the Visual Arts*, Erector Square Gallery, New Haven, CT, Juror: Lois Tarlow
Connecticut Academy of Fine Arts 83rd Annual Juried Exhibition, Memorial Museum, Norwich, CT
Spaces Art Lab Exhibitions, Spaces Gallery, Cleveland, OH.
Salon des Refuses Exhibition Space, Gallery B, Toledo, OH
Toledo Area Artists 76th Annual Exhibition, Toledo Museum of Art, Toledo, OH, Jurors: Paul Stankard and Takeshi Takahara
Designed To Wear 1994, Oregon School of Arts & Crafts, Portland, OR

Ohio Women's Caucus for Art 5th Annual Juried Exhibition,

Bunte Gallery, Columbus, OH, Juror: Lucinda Barnes
Sculpture Space Inc. Accepted for residency, Utica, NY, panelist: Janet Henry

1993 *Trenton Avant-Garde Festival*. Invited Artist in the park, Trenton, NJ, Visual Arts Committee: Deidre McGrail, Andrea Schwartz
The Arts Commission of Greater Toledo Black and White Ball, invited by Sally Hobbib Rumman; pieces displayed on models. University of Toledo, Toledo, OH

Kristy Deetz
DePere, Wisconsin

EDUCATION

- M.F.A. The Ohio State University, 1984
B.F.A. Bowling Green State University, Bowling Green,
OH, 1981

WORK/PROFESSIONAL EXPERIENCE

- 1993-95 Ripon College, Department of Art, Ripon, WI
1992-93 Visiting Assistant Professor, Michigan State
University, Department of Art, East Lansing, MI
1989-92 Professor; Savannah College of Art and Design,
Savannah, GA
1985-89 Assistant Professor, Cameron University,
Department of Art, Lawton, OK
1984-85 Visiting Artist, East Texas State University,
Department of Art, Commerce, TX

EXHIBITIONS

- 1995 *Paintings on Wood*, Northcutt Steele Gallery, Montana
State University Billings, MT (2-person)
1994 *Ingrained*, Artists Residents of Chicago Gallery, Chicago,
IL
The Painted Object: Constructed Paintings, McKillop
Gallery, Salve Regina University, Newport, RI
Texturals, Contemporary Art Center of Arlington Heights,
IL
Out of Bounds, Creative Arts Workshop, New Haven, CT
Personal Visions II, An Art Place, Chicago, IL

Women's Work: On and Off Paper, Leslie Powell
Foundation/Gallery, Lawton, OK

Paintings on Wood, Gallery 451, Rockford, IL
Wisconsin Painters and Sculptors Exhibition, Rivers Edge
Gallery, Mishicot, WI

Artworks Exhibition, Artworks Gallery, Green Bay, WI

- 1993 *Earthtexts*, Jeanne M. Godschlax Gallery St. Norbert
College, DePere, WI (solo)

Earthtexts II, Kent State University Student Center Gallery,
Kent, OH (solo)

- 1992 *Sign of the Times: Symbolism in the 90s*, The Duchess
County Art Association, Barrett House Galleries,
Poughkeepsie, NY

Inner Actions, Bergen Hall Gallery, The Savannah College
of Art and Design, Savannah, GA (solo)

- 1991 *What The Wind Said*, Arts Watch Gallery, Louisville, KY
(solo)

- 1990 *Journey*, College Art Gallery, Wesleyan College, Macon, GA
(solo)

GRANTS

- 1991 Individual Artists Grant, Georgia Council for the Arts
1983 Ford Foundation Grant through The Ohio State University

AWARDS

Merit Award, Art Quest '88, Los Angeles, CA
University Fellowship, The Ohio State University

Janet Filomeno

Hoboken, New Jersey

EDUCATION

- M.A. Montclair State College, Upper Montclair, NJ, 1979
Studied Intaglio with Master Printmaker
Roberto DeLamonica, 1977-78
- B.A. State University New York at Albany, 1975
Castleton State College, Castleton, Vermont, 1971-73

WORK/PROFESSIONAL EXPERIENCE

- 1990-present Full-time work in painting
- 1983-89 Freelance Graphics Design, Art Director
- 1983-85 Adjunct Professor, Morris County College, Art
Department

EXHIBITIONS

- 1994 *Dance of the Chromosomes*, Aljira Center for
Contemporary Art, Newark, NJ
- 1993 *South Africa*, World Headquarters Gallery,
Warner-Lambert Corp., Morris Plains, NJ
Invitational Group Show, Belgis-Friedel Gallery,
New York City, NY
- 1992 *Invitational Group Show*, Catholic Art Museum,
New York City, NY
- 1990 *New Jersey Painting Today*, Phyllis Rothman Gallery,
Fairleigh Dickinson University, NJ
- 1989 *Artists Invite Artists*, Paterson Museum, Paterson,
NJ
- 1987 *Invitational Group Show*, William Carlos Williams

- Center, Rutherford, NJ
- 1982 Sutton Gallery, New York, NY (2-person)
On and Off the Wall, Newark Museum, Community
Gallery, Newark, NJ
- 1980 Sutton Gallery, New York, NY
Trends III, Cayman Gallery, New York, NY
Women Artists, Douglas College/Rutgers University,
New Brunswick, NJ
- 1979 *22nd National Print Exhibition*, Morris Museum,
Morris, NJ
- 1977 *Somerset Tri-State*, Somerset County College, NJ
Juried Group Show, Bergen Community Museum,
NJ
- 1975 *Regional Exhibition*, Albany Institute of History and
Art

OTHER PROFESSIONAL AFFILIATIONS

- 1993-94 Vice President, Grand Street Artists, Hoboken, NJ.
- 1990-91 Living/travel throughout South Africa.
- 1983-85 Adjunct Professor of Art, County College of Morris,
NJ

COLLECTIONS

State University of New York at Albany
Castleton State College, Vermont
Printmaking Workshop, Somerville, New Jersey
Dover Publications, New York
Rita Hauser

Lahib Jaddo

Lubbock, Texas

EDUCATION

- M.F.A. Painting, Texas Technical University, Lubbock, TX, 1990
 M.A. Urban Design, Texas Technical University, Lubbock, TX, 1987
 B.A. Architecture, Rensselaer Polytechnic Institute, Troy, NY, 1980
 B.S. Building Science Rensselaer Polytechnic Institute, Troy, NY, 1978

WORK/PROFESSIONAL EXPERIENCE

- 1992–present Full-time artist
 1990 Lecturer, architectural drawings, Texas Technical University, Lubbock, TX
 1978–81 Draftsperson, TAP (architectural firm), Troy, NY

EXHIBITIONS

- 1995 *New Works at Rachel Harris Gallery*, Fort Worth, TX
Images of Nature III; Works from Fifteen Artists, Martin Rathburn Gallery, San Antonio, TX
 1994/95 *Membership Show*, Dallas Visual Arts Center, Dallas, TX
 1994 *Summer Invitational*, Lubbock Fine Arts Center, Lubbock, TX
Solo Exhibition, Godbold Cultural Center, Dallas, TX
Three Year Review; Mosaics (diverse cultural exhibition), D-Art Visual Art Center, Dallas, TX

- 1993/94 *Dreams of the Old Country*, Art Institute of the Permian Basin, Odessa, TX (solo)
Dreams of the Old Country, Robinson Galleries, Houston, TX (solo)
Images of Nature II, Martin Rathburn Gallery, San Antonio, TX
 1993 *Mosaica*, featured artist at Dallas Visual Art Center, TX
 1992 *Lahib Jaddo*, Longview Museum and Art Center, Longview, TX

COLLECTIONS

Public

- Tarleton State University, Stephenville, TX
 Carson County Square House Museum, Panhandle, TX

Private

- Jack Bourdelais (High Performance Fasteners) Huntington, WV
 Marynell and Michael Maloney, San Antonio, TX
 Nona and Richard Barrett, Dallas, TX
 Carlton Godbold, Godbold Cultural Center, Lubbock, TX
 Cathy and Bob Binstock, Houston, TX

Commission

- Marynell and Michael Maloney, Murals, Chateau de Chenaille, Loire Valley, France

Leigh Kane

Northfield, Minnesota

EDUCATION

- M.F.A. Mason Gross School of the Arts, Rutgers University,
New Brunswick, NJ, 1986
B.F.A. Philadelphia College of Art, Philadelphia, PA, 1984

WORK/PROFESSIONAL EXPERIENCE

- 1990–present Assistant Professor of Art, Carleton College,
Northfield, MN
1986–90 Visiting Part-time Lecturer and Photographic
Specialist, Mason Gross School of the Arts, Rutgers
University, New Brunswick, NJ
1985–86 Project Coordinator/Research Assistant for Works of
Art for Public Spaces, Ltd; New York, NY

EXHIBITIONS

- 1994 *Six Ruminations on the Idea of Home*, Gallery
Reboloso, Minneapolis, MN (2-person)
McKnight Photography Fellowship Exhibition,
Katherine E. Nash Gallery, Minneapolis, MN;
5/senses/5 Faculties, Carleton College, Northfield,
MN
1993 *Aggravating Gender*, Colgate University, Hamilton,
NY (solo)
Aggravating Gender, Carleton College, Northfield,
MN (solo)
14th Annual Juried Exhibition, W.A.R.M.,
Minneapolis College of Art and Design, Minneapolis,
MN

- 1992 *New Color Work*, Film in the Cities Gallery, St.
Paul, MN (2-person)

GRANTS

- 1995 Minnesota State Arts Board Visual Arts Fellowship
1993 Film in the Cities/McKnight Photography Fellowship
Faculty Development Grant, Carleton College
1991 Joyce and Knight Foundation Grant, Carleton
College
1989 President's Award for Excellence in Administration,
Rutgers University, NJ
1983 Project Grant, Philadelphia College of Art, PA
1982, 1984 Celia Kanev Sculpture Scholarship, Philadelphia, PA

CATALOGUES AND PUBLICATIONS

- 1993 *Reframings: New American Feminist Photographies*,
ed. Diane Neumaier, Philadelphia: Temple University
Press (forthcoming: 1995)
1990 *The Interview*, a photo/text melodrama, in
Heresies 25, Vol. 7, No.1
1988 *Photo Agency*, exhibition catalogue, essays by John
Mowad and Honore LaSalle

Margaret McCann

Portsmouth, New Hampshire

EDUCATION

- 1985 M.F.A. in painting, Yale School of Art, Yale University, New Haven, CT
- 1982-83 New York Studio School of Drawing, Painting and Sculpture, New York, NY
- 1979 B.F.A. Washington University in St. Louis, St. Louis, MO
- 1978 Yale Summer School of Music and Art at Norfolk, CT

WORK/PROFESSIONAL EXPERIENCE

- 1993-94 University of New Hampshire, FIR Assistant Professor: introductory drawing
- 1991-93 Loyola University of Chicago, Rome, Italy: beginning drawing, sculpture, and painting
- 1988-93 Trinity College (Hartford), Rome, Italy: beginning drawing and painting
- 1987-93 St. Mary's College (Notre Dame), Rome, Italy: beginning drawing and painting
- 1987-93 John Cabot University, Rome, Italy: beginning drawing and painting
- 1988-90 Cornell University, Rome, Italy: Visiting artist and critic
- 1987-91 RISD, Rome, Italy: Visiting critic
- 1987-90 Tyler School of Art, Rome, Italy: Visiting artist
- 1985-87 RISD, Rome, Italy: advanced figure drawing
- 1984-85 Yale University: T.A., basic drawing
- 1984 Yale University: T.A., intermediate drawing
- 1979-80 Washington University at St. Louis Summer School: beginning painting

EXHIBITIONS

Solo:

- 1994 Artemesia Gallery, Chicago, IL

- 1992 *Anthropolities*, ARC Gallery, Chicago, IL
- Criptosanti*, Tabula Rasa Gallery, Rome, Italy
- 1986 RISD Gallery, Rome, Italy

Group:

- 1994 *Courage*, Art at the Powerhouse Gallery, Cleveland, OH
- Punchline*, Galleria Mesa, Mesa, AZ
- Passion* (poem exhibited), Peconic Gallery, Riverhead, NY
- 1993 *Salon '93*, Art in General, New York, NY
- National Competition*, Bowery Gallery, New York, NY
- 1992 *Still Life Today*, Scott Alan Gallery, New York, NY
- City Life*, Bridgewater/Lustberg Gallery, New York, NY
- National Competition*, Bowery Gallery, New York, NY
- Colletiva*, Artemide Gallery, Rome, Italy
- 1991 *Arte 1000* (Special Mention), Sala Una Gallery, Rome, Italy
- 1991-90 Bridgewater/Lustberg Gallery, New York, NY
- Saints, Sinners and Icons*, Bridgewater/Lustberg, New York, NY (2-person)
- 1990 *James Farrelly and Margaret McCann*, Temple Gallery, Rome, Italy
- La Gradia Gallery, Rome, Italy
- Cajello Biennale, Milan, Italy
- May Show*, Cleveland Museum of Art, Cleveland, OH
- 1988 *American Figurative Painters in Rome*, Temple Gallery, Rome, Italy
- 1986 *Fulbright Painters*, RISD Gallery, Rome, Italy

SELECTED PRIVATE COLLECTIONS

- Alan Shestack, Deputy Director, National Gallery of Art, Washington, D.C.
- Giorgio Bassano, Rome, Italy (portrait commission)
- Franco Citti, Rome, Italy (portrait commission)

Debra Barrera Pontillo

Madison, Wisconsin

EDUCATION

M.F.A. University of Wisconsin, Madison, WI; 1994

B.F.A. Mt. Senario College, Ladysmith, WI; 1990

WORK/PROFESSIONAL EXPERIENCE

present	Coordinator of Diversity Relations, Edgewood College, Madison, WI
1994	Guest artist, University of Minnesota, Duluth, MN
1994	Guest artist, University of Wisconsin, Superior, WI
1994	Guest artist, University of Wisconsin, Madison, WI
1994	Art workshop facilitator, Wisconsin Committee for Prevention of Child Abuse
1993/94	Performance Director, Centro Hispano <i>Aspira</i> peer education project; HIV/AIDS Community Project
1993	Art/writing workshop advisor, Cinco de Mayo Cultural Awareness Celebration for Latina/o Youth
1993/94	Art faculty, Expanding Visions in the Arts, University of Wisconsin, Madison, WI
1993/94	Art faculty, Dane County Transitional School, Madison, WI
1992	Guest artist, workshop facilitator, Latina/o Children's Art Show, Theater Gallery, Memorial Union, University of Wisconsin, Madison, WI
1990, 1992	Adjunct art faculty, Mt. Senario College, Ladysmith, WI
	Member, Lynn Dance Company, Chalice Stream Studio, Ladysmith, WI
1991	Guest artist, Idaho State University, Pocatello, ID

EXHIBITIONS

1995	<i>Women of Color in Art</i> , Women's Caucus for the Arts, National Conference, San Antonio, TX
1994	<i>ARC Regional Juried Exhibition</i> , ARC Gallery, Chicago, IL
1994	La Mujer Latina Annual Conference, Madison, WI
1994	Women's Caucus for the Arts Women of Color Slide Registry, Women's Caucus for the Arts, National Conference, New York, NY
1993	<i>Vistas Latinas</i> , Porter Butts Gallery, University of Wisconsin, Madison, WI
1992	<i>Americanism: Breaking the Mold</i> , Memorial Union Gallery, University of Wisconsin, Madison, WI
1992	<i>Breaking Silence: Reactions to Oppression</i> , Memorial Union Gallery, University of Wisconsin, Madison, WI
1991	<i>Faculty/ Teaching Assistant Exhibition</i> , Davis Gallery, Idaho State University, Pocatello, ID
1990/93	Performances: University of Wisconsin, Madison; Idaho State University, Pocatello; Pres House Chapel, Madison; WYOU TV, Madison; Chalice Stream Concert Series; WORT Radio, Madison

Gail Rebhan

Washington, D.C.

EDUCATION

M.F.A. California Institute of the Arts, Valencia, CA, 1981
 B.A. Antioch College, Yellow Springs, OH, 1975

WORK/PROFESSIONAL EXPERIENCE

1988–present Assistant Professor, Mount Vernon College,
 Washington, D.C.

EXHIBITIONS

ONE/TWO PERSON:

- 1990 *Familial Territory*, Hampshire College, Amherst MA,
- 1989 *Baby*, Blue Sky Gallery, Portland OR
- 1986 911: A Contemporary Arts and Resource Center, Seattle, WA
- 1985 B.C. Space, Laguna Beach, California
- 1984 Nexus Contemporary Art Center, Atlanta, GA
Sequences, Folkwang Museum, Essen, Germany
Sequential Still Life, Metropolitan State College, Denver, CO
- 1983 *Sequential Still Life*, Photoworks Gallery, Richmond, VA
- 1982 *Sequences*, Mount Vernon College, Washington, D.C.,
- 1981 *Family Sequences*, Blue Sky Gallery, Portland, OR
Family Sequences, Lloyd Gallery, Spokane, WA

GROUP:

- 1993 *Spring Show*, School 33 Art Center, Baltimore, MD
- 1992 *Photography on the Edge*, Maryland Art Place, Baltimore, MD
Outside Tradition—Inside the Mid-Atlantic, Cardinal Gallery, Maryland Hall for the Creative Arts, Annapolis, MD
Cracks in the House, District of Columbia Arts Center (D.C.A.C.), Washington, D.C.

- 1991 *Personal Politics*, School 33 Art Center, Baltimore, MD
- 1990 *imMEDIATE Family*, Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, NY
A View of Her Own, The Parents' Association Gallery, University of Maryland, College Park, MD
Her Family, Steensland Gallery, St. Olaf College, Northfield, MN
- 1989 *New Portraiture*, Clarence Kennedy Gallery, Cambridge MA
Pressing Engagements: Socially Oriented Photography, Tuttle Gallery, McDonough School, McDonough, MD
Works on Paper, School 33, Baltimore, MD
- 1988 *That's Progress*, Beyond Baroque Literary Arts Center, Venice, CA
Coastal Exchange Show, Athenaeum, Alexandria, VA
- 1987 *A Show of Hands*, Brody's Gallery, Washington, D.C.,
Women and Representation, University of Maryland, Catonsville, MD
- 1986 *The Animal in Photography 1843–1985*, The Photographers Gallery, London, England
Aspects of Light, Decker Gallery, Maryland Institute College of Art, Baltimore, MD
Baby Pictures, Santa Barbara Museum of Art, Santa Barbara, CA

COLLECTIONS

Corcoran Gallery of Art, Washington, D.C.
 National Museum of American Art, Washington, D.C.
 J. Paul Getty Museum of Art, Malibu, CA
 Polaroid Corporation, Cambridge, MA

Robin Taffler

Murray, Kentucky

EDUCATION

M.F.A. Sculpture, Cranbrook Academy of Art, Bloomfield Hills, MI, 1979
B.F.A. Sculpture, Kansas City Art Institute, Kansas City, MO, 1977

PROFESSIONAL WORK EXPERIENCE

1992–present Full-time studio artist

TEACHING

1994–95 Adjunct Faculty, Department of Art, Murray State University, Murray, KY
1988–92 Assistant Professor, Fine Arts Department, University of Massachusetts, Dartmouth, MA
1981–85 Chairperson, Assistant Professor, Sculpture Department, Swain School of Design, New Bedford, MA
1979–81 Instructor, Sculpture Department, Swain School of Design

ADMINISTRATIVE

1985–87 Director of Admissions, Swain School of Design

EXHIBITIONS

1994 Memphis Arts Festival, Juried Art Exhibit, Juror: Susan Krane

1993 LaGrange National Biennial XVII, Lamar Dodd Art Center, LaGrange College, LaGrange, GA.
Juror: Susan Lubowsky
New Blood, Murray State University, Eagle Gallery, Murray, KY, Juror: Roseanne Somerson
Discover A New World, Tennessee Valley Women's Conference, Church Gallery, University of Alabama, Huntsville, AL, Juror: Jacqueline S. Crist
Pattern: New Form/ New Function, Arrowmont School of Arts and Crafts, Gatlinburg, TN, Juror: Clare Verstegen
1992 *Distinct Voices*, Women's Caucus for Art, Federal Reserve Bank Gallery, Boston, MA, Juror: Joyce Kozloff
1991 *National Sculpture Exhibition*, DeLand Museum, DeLand, FL, Mark Alexander, Curator, Juror: Donald Kuspit
Dick Dougherty and Robin Taffler, Nemasket Gallery, Fairhaven, MA
1990 *Faculty Exhibition*, UMass Fine Arts Department, Attleboro Museum, Attleboro, MA
1989 Robin Taffler/Eric Lintala, Water Street Gallery, Mattapoisett, MA
1988 *Faculty Exhibition*, University of Massachusetts Fine Arts Department, University of Massachusetts, Medical Center Gallery, Worcester, MA
1987 *Group Show*, Meredith Gallery, Baltimore, MD
Group Show, Signature Gallery, Chestnut, MA
Group Show, Rogers Tropea, New York, NY
1985 *Robin Taffler*, Helen Shilen Gallery, Boston, MA
Gallery 500, Elkins Park, PA

List of Works

Catherine Angel

Oh, My Love, 1990, photocollage, 16" x 12"
Time Passes, 1990, photocollage, 16" x 12"
The Distance Between, 1991, photocollage, 16" x 20"
Whispers, 1991, photocollage, 40" x 32"
A Song of Lament, 1993, photocollage, 28" x 24"
In the Garden, 1993, photocollage, 20" x 16"

Kathleen Browne

Strange Fruit (brooch), 1991, silver, baroque pearls, 3 1/2" x 2" x 3/4", Susan Cummins Gallery, Marin, CA
Beware the Hand That Serves You (tea infuser), 1993, silver, 5 1/2" x 5 1/4" x 1 1/2"
Mound of the Fossil Mother (brooch), 1992, silver, nickel silver, amonites, 4 1/4" x 2 1/4" x 3/4", Susan Cummins Gallery, Marin, CA
Fig Leaf (brooch), 1993, silver, lead, photo, 5 1/2" x 3 1/4" x 3/4", collection Don and Heidi Endemann, Marin, CA
Need and Abundance (brooch), 1993, silver, lead, photo, 5 1/2" x 3 1/4" x 3/4"
A Mother's Duty, 1993, silver, resin, found objects, 5 1/4" x 2 1/4" x 1/2"
The River Styx, 1993, silver, resin, found objects, 5" x 2 1/2" x 3/4"

Stephanie Dal Pra

Bronze Nipple Armor, 1993, bronze, steel, life-size
Iron Nipple Maiden, 1993, steel, cast glass, life-size
Breast Plates, 1993, resin, fabric, 48" x 72"

Kristy Deetz

Aporia, 1993, wood, encaustic, 12" x 20" x 6"
Bullet Seed, 1993, wood, encaustic, 12" x 20" x 6"
Unending Story, 1993, wood, encaustic, 12" x 20" x 6"
Grappling Through Granite, 1993, wood, encaustic, 48" x 48" x 6"
That Which Remains, 1993, wood, encaustic, 48" x 48" x 6"

Janet Filomeno

The Loop, 1992, painting on paper, 22" x 30"
No. 18, 1992, painting on paper, 22" x 30"
X the 18th, 1992, painting on paper, 14" x 16"
It's About Messages, 1992, painting on paper, 16" x 20"
XX, 1993, acrylic, oil, varnish, sand on canvas, 100" x 48"
One To Many, 1993, acrylic, oil, varnish, sand on canvas, 94" x 48"

Lahib Jaddo

Dreams of a New Country: Desert Bloom, 1992, oil on canvas, 43" x 65"
Dreams of the Old Country: Mosul, 1992, oil on canvas, 43" x 65", collection Cindy and John V. Ward, D.M.D.
Maktoob: Hands of Fate, 1993, oil on canvas, 43" x 65"

Leigh Kane

A Legacy of Restraint, 1992, mixed media installation, 13 panels, each 30" x 48"

Margaret McCann

Cold Hard City, 1992, oil on canvas, 40" x 40"
Sybil, 1992, oil on canvas, 24" x 18"
Roadblock, 1992, oil on canvas, 40" x 40"
Mountain, 1993, oil on canvas, 40" x 40"
Rotary, 1994, oil on canvas, 40" x 40"
Ayer's Rock, 1994, oil on canvas, 40" x 40"

Debra Barrera Pontillo

Is This the Rape of a Woman or of a Culture, 1992, charcoal, acrylic, tempera on burlap, 72" x 40"
These Are the Colors of My Skin, 1992, oil stick on paper, 22" x 30"
Mujer de la Tierra, 1993, mixed media, charcoal, acrylic, pastel, chalk on paper, 29" x 41"
I Am Wounded and I am Bleeding, 1994, oil stick on paper, 41" x 29"

Gail Rebhan

280 Days, 1984, photographic installation; 7 panels, each 32" x 30"

Robin Taffler

A Very Special House, 1992, wood, fiberboard, acrylic paint, 66" x 48"
The Way They Think It Is, 1993, wood, fiberboard, acrylic paint, 132" x 24"
The Way It Really Is, 1993, wood, fiberboard, acrylic paint, 72" x 42"
Jar of Secrets, 1993, wood, fiberboard, acrylic paint, 60" x 72" x 12"
They Think Balls Are Golden Don't They, 1993, wood, fiberboard, acrylic paint, 35" x 48"

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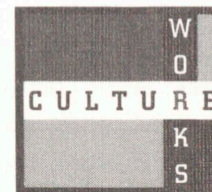
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